



General Certificate of Education
Advanced Subsidiary Examination
June 2014

Classical Civilisation

CIV1E

Unit 1E Menander and Plautus

Wednesday 21 May 2014 1.30 pm to 3.00 pm

For this paper you must have:

- an AQA 12-page answer book.

Time allowed

- 1 hour 30 minutes

Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Paper Reference** is CIV1E.
- Answer questions from **two** options.
Choose **one** option from Section 1 and **one** option from Section 2.
Answer **all** questions from the options you have chosen.
- Do all rough work in your answer book. Cross through any work that you do not want to be marked.
Do **not** tear out any part of the book. All work must be handed in.
- If you use more than one book, check that you have written the information required on each book.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 65.
- You will be marked on your ability to:
 - use good English
 - organise information clearly
 - use specialist vocabulary where appropriate.

Section 1

Choose **either** Option A **or** Option B.

Answer **all** questions from the option you have chosen.

Either**Option A**

Read the passage below and answer Questions 01 to 04 which follow.

- CHAIREAS: *What?* You saw a girl here, a girl from a respectable home, putting garlands on the Nymphs next door, and you fell in love at first sight, Sostratos?
- SOSTRATOS: At first sight.
- CHAIREAS: That was quick! Or was that your idea when you came out, to fall for a girl? 5
- SOSTRATOS: You think it's funny. But I'm suffering, Chaireas.
- CHAIREAS: I believe you.
- SOSTRATOS: That's why I've brought you in on it. For I reckon you're a good friend, and a practical man, too. 10
- CHAIREAS: In such matters, Sostratos, my line is this. A friend asks me for help – he's in love with a call-girl. I go straight into action, grab her, carry her off, get drunk, burn the door down, am deaf to all reason. Before even asking her name, the thing to do is to *get* her. Delay increases passion dangerously, but quick action produces quick relief! 15
- But if a friend is talking about marriage and a 'nice' girl, then I take a different line. I check on family, finance and character. For now I'm leaving my friend a permanent record of my professional efficiency.
- SOSTRATOS: Great. But not at all what I want.
- CHAIREAS: And now we must hear all about the problem. 20
- SOSTRATOS: As soon as it was light, I sent Pyrrhias my huntsman out.
- CHAIREAS: What for?
- SOSTRATOS: To speak to the girl's father, or whoever is head of the family.
- CHAIREAS: Heavens, you can't mean it!
- SOSTRATOS: Yes, it was a mistake. It's not really done to leave a job like that to a servant. But when you're in love, it's not too easy to remember propriety. He's been away for ages, too, I can't think what's keeping him. My instructions were to report straight back home to me, when he'd found how things stood out there. 25

Menander, *Old Cantankerous*, p. 24

0	1
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Who caused Sostratos to fall in love with the girl?

[1 mark]

0	2
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What does Pyrrhias say happened when he went to speak to the girl's father?
Make **four** points.

[4 marks]

0	3
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How effectively does Menander entertain his audience in the passage? Give the reasons for your views and support them with details from the passage.

[10 marks]

0	4
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To what extent is Sostratos in *Old Cantankerous* similar to the young men in Plautus' *The Rope* and *The Ghost* **and** to what extent are they all different? Give the reasons for your views and support them with details from the **three** plays.

You might include discussion of:

- the young men
 - Sostratos in *Old Cantankerous*
 - Plesidippus in *The Rope*
 - Philolaches and Callidamates in *The Ghost*
- their roles in the plots
- their characters
- their contributions to the humour.

[20 marks]

Turn over for Option B

Turn over ▶

or

Option B

Read the passage below and answer Questions 05 to 08 which follow.

- DAEMONES: Good gods, Sceparnio, what's that? Some men in the water near the shore.
- SCEPARNIO: Guests coming to someone's farewell party, I expect.
- DAEMONES: What do you mean?
- SCEPARNIO: They look as if they've had a good wash overnight. 5
- DAEMONES: They've been shipwrecked.
- SCEPARNIO: That's right. And we've been housewrecked.
- DAEMONES: They're making a good fight for it, though, poor devils; swimming to land as best they can.
- PLESIDIPPUS: Where? Where are they? 10
- DAEMONES: There, to the right, quite close to shore now.
- PLESIDIPPUS: Oh yes. Come on, boys! If that's the bastard I'm looking for – Good-bye, sir – Take care of yourselves –
- SCEPARNIO: We will, don't worry. Holy gods! What do I see?
- DAEMONES: What do you see? 15
- SCEPARNIO: Two lasses, in a boat, all on their own; having a rough time too, poor kids.... Hey! ... Wow! that was good. A wave just swept the boat away from the rocks towards the beach. No pilot could have done it better.... By gow, I don't think I ever saw a bigger sea. If they can get through those breakers they're all right.... Now then, this is the tricky part.... One's overboard! ... It's not deep, though ... she'll make it. Did you see her fall overboard? ... Good girl, she's up, on her feet ...she's coming ...all's well. What's the other one doing? ... She's jumped ashore ... looks a bit scared ... fell on her knees in the water. She's all right, though; she's out, on dry land.... Hey, what's she going that way for, damn it? Oh dear, she'll get lost that way. 20
- DAEMONES: What if she does?
- SCEPARNIO: She won't have far to walk if she falls off that rock she's making for.
- DAEMONES: If you're expecting them to give you dinner, you can stay and look after them. If not, I should be glad of your services. 30
- SCEPARNIO: Quite right, sir.
- DAEMONES: Come along, then.
- SCEPARNIO: I'm coming.

Plautus, *The Rope*, pp 95–97

0	5
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'We've been housewrecked' (line 7). What damage has the storm done to the house **and** what is Sceparnio doing to repair it?

[2 marks]

0	6
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Describe what happens when Sceparnio later meets one of the girls, Ampelisca. Make **three** points.

[3 marks]

0	7
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How effectively does Plautus entertain his audience in the passage? Give the reasons for your views and support them with details from the passage.

[10 marks]

0	8
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How important is bad weather to the plots **and** for the comic effect of **both** *The Rope* **and** *Amphitryo*?

You might include discussion of:

- the reasons for the storm in *The Rope* and how it leads to the development of the plot
- the comic scenes that the storm makes possible
- the circumstances of the thunder and lightning in *Amphitryo* and their significance to the plot
- the effect of the thunder and lightning on Bromia and Amphitryo.

[20 marks]

Turn over for Section 2

Turn over ▶

Section 2

Choose **either** Option C **or** Option D and answer the question below.

Either

Option C

0 9

'The main source of humour in Menander's *Old Cantankerous* is mockery of a bad citizen, whereas the main source of humour in Plautus' *Amphitryo*, *The Ghost* and *The Rope* is making fun of good citizens.'

To what extent do you agree with this statement? Give the reasons for your views and support them with details from the **four** plays.

You might include discussion of:

- Knemon in *Old Cantankerous*
- Amphitryo and Alcmena in *Amphitryo*
- Theopropides and Simo in *The Ghost*
- Daemones in *The Rope*
- other sources of humour.

[30 marks]

or

Option D

1 0

In the plays of Menander and Plautus you have studied, how far do you admire those who use trickery **and** how far do you pity, or just laugh at, their victims? Give the reasons for your views and support them with details from the **four** plays.

You might include discussion of:

- the trick played on Knemon at the end of *Old Cantankerous*
- Tranio's trickery of Theopropides in *The Ghost*
- the tricks Jupiter and Mercury play on Amphitryo, Alcmena and Sosia in *Amphitryo*
- the tricks Labrax tries in *The Rope*
- the trick Trachalio plays on Gripus in *The Rope*.

[30 marks]

END OF QUESTIONS

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